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The Metamorphic Development of Hero and the Gradual Distinction from Subjective To
Objective Writing In the Novels of Ernest Hemingway

Abstract: The process of transforming and the metamorphosis of the typical Hemingway hero into code hero takes place gradually in the works of Ernest Hemingway. Here it becomes enough lucid that Hemingway puts his experience into his writing to frame the central characters of his later works, more particularly *The Old Man and the Sea* whereas in the earlier works strong autobiographical elements are found which were given a shape of short stories and early novels, it also became clear that the early works were not the bestsellers thus couldn't bring Hemingway name of a good author. The Code Hero was introduced who matured in *The Old Man and the Sea*, The perfect code hero comes in the masterpiece that Hemingway was trying to bring out all his life.

Key words: Metamorphosis, Hero, the Code Hero.

According to Phillip Young, the typical Hemingway Hero shares one or many of Hemingway's ideals. He leads a life of action, has dignity and courage, is wounded and shows maximum resistance in the hours of distress and tension. Young further says, the code Hero lives by the code of manhood, courage, fearlessness, stoicism and *grace under pressure*. Young

distinguishes him from the people who follow random impulse, let down their hair, and are generally messy, perhaps cowardly and without inviolable rules for “how to live holding tight”.

The code hero from the typical former hero learns mastery over his emotions, thus the Hemingway hero grows through the various works of author he acquires the ‘Code’ and the process of learning is completed in *The Old Man and the Sea*.

Sheridan Baker does not accept the concept of two heroes given by Young, Baker Says, the two heroes in Hemingway are independent characters, not major and minor figures, coexisting in the same work. In his view, the Hero of Hemingway’s early works is passive and beaten and that of the later works is active and undefeated. Delbert Wylder also rejects Young’s view of two heroes and considers the hero of each novel independently. Ferl Rovit agreeing with young, terms the two heroes as “tyro” & “tutor”. Carlos Baker sees Hemingway hero as a protagonist who learns on the go to carve his own way in the world.

Various authors and biographers of E. Hemingway come forward with the opinions that differ from each other & hence made it an interesting topic to juxtapose the Hemingway hero with that of Hemingway code hero, the study of the prominent individual Heroes and the code Heroes of E. Hemingway brings us to arrive at a conclusion that the two heroes are not different characters but the former and the later where the former depicts what came to the author naturally and the later was molded into the perfect hero with adding fictitious elements and avoiding the drawbacks of former typical Hemingway Hero.

The characteristics that define the Hemingway hero remain essentially the same throughout the works of Hemingway. The Hemingway hero is always courageous, confident and introspective. He does not let his fears get to him.

Nick the main character in *The Nick Adams Stories*, is in many ways like Hemingway himself. Setting up camp, fishing and cooking by himself, Nick lifts his spirits by creating his own personal utopia. He remains and is static, unchanging example of Hemingway’s idealistic

of heroism. In fact, Nick Adam is probably the most autobiographical of Hemingway's Characters. Instead he relied, like Nick Adam of finding his own escape from reality, making his own "good place". Like Nick Adams, Hemingway found nature to be best escape for him from the troubled world.

The turn into making of a code hero takes place in *For Whom the Bell Tolls*, but most of the critics rightly regard Santiago as the finest and the most developed example of these code heroes.

"Code" in the phrase "code hero" means a set of rules of guidelines for conduct. In Hemingway's code, the Principal ideals are honor, courage, and endurance in a life of stress, misfortune and pain. Often in Hemingway stories, the hero's world in violent and disorderly moreover the violence and disorder seem to win.

The 'code' dictates that the act honorably in the midst of what will be a losing battle. In doing so, he finds fulfillment he becomes a man or proves his manhood and his worth. The phrase "grace under pressure" is often used to describe the conduct of the code hero.

Hemingway himself defines the code Hero as, "a man who lives correctly following the ideals of honor courage and endurance in a world that is sometimes chaotic, often stressful and always painful." He measures himself by how well he handles the difficult situations that life throws at him. In the end, the code Hero will lose because we are all mortal but the true measure is how a person faces death.

The hero in Hemingway changes his name, profession and even his country in the novels of Hemingway. He becomes Jake Barnes a journalist writer in Spain, in *The Sun Also Rises* Federic Henry, a lieutenant in the Italian army in, *A Farewell to Arms*. Robert Jorden, an American volunteer in Spain to blow a strategic bridge in *For Whom the bell Tolls*. Santiago, a fisherman in Cuba in *The Old Man and the Sea*. But essentially is the same man, though not

in static situations, for Hemingway consciously intended to develop progressively a hero in his fiction as is seen by a comparison of Nick Adams stories and some of his Novels.

The “Code Hero” in each profession respects to obey the rites and rituals, the profession demands. Most of these rituals have come from big games which Hemingway has taken as models. The ritual of hunting consists in that, no life be sacrificed in vain, that animals be killed cleanly so as to give the least pain, and that they not be left behind wounded. Wilson teaches this “Code” of hunting to Francis Macomber. Robert Jordan, too respects the ritual of his action. He refuses to kill Pablo without provoking him to fight, for that would be to assassinate him in cold blood. It is against his morality to kill an unarmed man. Jordan also is not a professional soldier and his fighting with the loyalty forces is only for safeguarding humanity, Democracy and the freedom of individual threatened seriously by fascism. By killing Pablo he would be acting against that very individuality. Fredric Henry too warns the sergeant before killing him. And similarly Santiago considers it a sin to kill a fish only for pleasure; but he is a fisherman by profession and fishes to keep himself alive, he observes the code of fishing by causing the fish no unnecessary pain and by treating it with dignity.

Santiago is a superstitious man and non-religious though says “Hail Mary” and “Our Father” and feels better after prayers. Robert Jordan too, is not a religious man. He is a man of work, who believes in works then being superstitious or believing in fortune tellers. The Hemingway hero is against killing of living beings, but justifies when particularly it is for the cause.

Conclusion:

The greatest depiction of endurance is in *The Old Man and The Sea*, in which, as Phillip Young claims, he succeeds in a manner which almost defeats critical descriptions, like the sea itself, the old man endures and becomes the sea. He is dying and the year is dying. He is fishing in

September the fall of the year, the time that corresponds in the natural cycle to the phase of sunset and sudden death. Yet the death of the old man will not bring an end to the cycle; as part of the sea he will continue to exist.

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